

LESLIE DUDLEY

(Cont. from P. 2)

wholesale adoption of Mr. Dudley's ideas, in the mechanical accomplishment commercially of his processes. He has, however, persevered to this point of achievement through a great many years of experimental work, and his ideas now seem worthy of further attention on the part of potential commercial users. It is for this reason that Mr. Dudley is in America, where he hopes to spend a large part of his time for some years to come.

USUALLY ASSOCIATED WITH the complex principles of stereography with its jaw-breaking nomenclature and geometric intricacies, is a dour-faced ancient with long, grey beard. Leslie Dudley, on the other hand, has one head like the rest of us (however much is inside of it), a pleasant face and a modest manner. His boyish enthusiasm and ready wit were a delight to his audience, as well as to Skip Miller, who covered the MSC outdoor meeting for the World-Telegram and Sun. Skip had numerous questions to ask of Mr. Dudley and generously reported this most important MSC meeting in the August 14th issue of his paper.

LOU FROHMAN

(Cont. from P. 3)

just that: the pro must come back with the pictures.

ALTHOUGH WE at MSC are rather coming to expect it, we are each time newly impressed with the quality of the lectures we are privileged to hear. It may seem to us as a group a thing to be taken for granted. This is unjust to those who give their time and thought for our pleasure and education. Let us not forget at MSC, when we have a speaker, be he amateur or professional, that he gives to us his experience, gladly and freely, for the sheer pleasure of sharing his love of photography with us.

OUR DEEPEST appreciation to both LESLIE DUDLEY and COL. LOUIS FROHMAN for a wonderful afternoon.

RESERVATIONS FOR RR TRIP

ANY MSCer making this trip, will find full details from Lisa Obert and the necessary reservations

PAUL DARNELL

(Cont. from Page 1)

members on the slide we have submitted. But best of all, the circuit has opened up the way for new and interesting friends in a distant land, just as the American circuits, a function of PSA, have made nation-wide friendships for each of the 15 members in more than 20 PSA circuits now going the rounds of stereographers here in America.

PSA STEREO CIRCUITS are a PSA function, originated by Red Dunnigan in Detroit, through the Stereo Division of PSA, which have really paid off in rich enjoyment to almost everyone who has participated. How do you get aboard? See Lou Frohman, PSA Liaison, at MSC meetings, and he'll give you the full story, and supply you with a PSA application for membership, and tell you of the other things you'll enjoy through PSA.

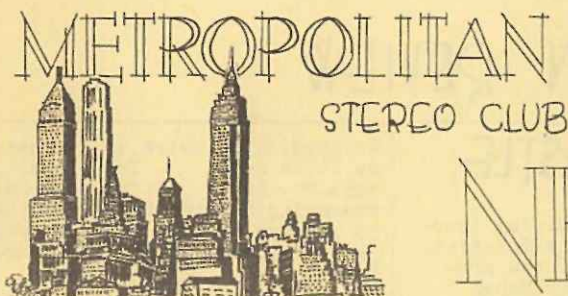
MEANWHILE, we have the names and addresses of 20 enthusiastic stereographers from the land down under. This is an opportunity for any MSCer who would like to write a short biography, include a stereo slide typical of American life or lore or scenery, or interest, and send it to one of the men in Australia. He will receive in return a letter and a slide from Australia. And, with such exchanges, a new and interesting friendship may be born.

THIS IS the wide world of stereo applied.

RAILROAD ROMANCE (PAGE 7)

the day is free to look around or rest. A performance at the famous Barker Theatre that night.. We return to Washington Sun arriving about 7:15PM. Cost includes all transportation, two nights at the lovely Inn, lunch Sat. Children 5 to 11 at \$13.00. etc." The trip is planned for photos, and the engineer starts and stops the train at certain picturesque spots for action shots. The mountain folk in the little town are themselves very interesting subjects as they go about their ways on their weekly trip to town.

Looks to us like a real venturesome weekend, rich with pictures from an unusual background. We suspect its a chance to meet a host of other people who like the same things we do.



VOL 1

SEPT

1956

NO 10

$$LS = \frac{62.5}{Mc \times Ms} \text{ in mm} !!!$$

By Paul S. Darnell

(PAUL DARNELL has completed Part II of "Some Thoughts on the Technical Principles of Stereo", which will be published in full in the October issue of MSC News.

HOWEVER, for those who have expressed interest in testing the formula or relationship given by Paul in his talk on flowers at the July meeting, he presents it here.)

1. Let Mc represent the primary or photographic linear magnification at which the stereo transparencies are taken with the camera. Mc is the ratio of the distance I of the image from the camera lens center, to the distance On of the nearest point in the object or scene from the lens. For example, this ratio may be 1/10, 1/5, 1/3, 1/2 etc. as desired.

2. Let Ms represent the secondary or projection linear magnification at which the stereo transparencies are projected on the screen. This is the ratio of the vertical dimension of the image on the screen to the vertical dimension of the mounting mask opening containing the transparency and may be 40, 50, 75, etc. depending upon the projection setup.

3. Let the distance between the pupils of the eyes be taken as 62.5 millimeters (2.46 inches)

4. Then the lens separation LS to be used in photographing the scene or object - (that is, the horizontal displacement of the optical axis of the lens between the two exposures for the stereo pair) - is very

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AUSSIE-US CIRCUIT
CIRCUITS FUN FOR ALL

ANOTHER OF those wonderfully satisfying stereo experiences - a stereo circuit - has just reached us from George Baer, MSCer, having originated in Australia sometime last November. We think this halfway-round-the world circuit idea originated with AM Red Dunnigan and Robbie Robertson, Sec'y of the Australian Stereo Postal Circuits. 20 stereographers in Sydney and Melbourne each presented one slide, with its photographic history, for comment by each of their contingent, until a total of 20 slides were included in the box. A little booklet accompanied the box and contains the stereographic views on equipment, technique, etc., and some biographical notes. The circuit reached Paul Springer, the U.S. Circuit Sec'y the end of April, who routed it to 25 American PSAers, to receive their comments on the Australian slides and inclusion of their one slide apiece and biographical notes, and comments on the other American slides, too. Considering the distance and the number of hands through which it has come, the first Aussie-US. circuit has made good time since November. Around Australia, across the seas, across and around the U.S., it is now nearly complete. It goes from here to Maryland, then to MSCer Harry Fisher in Florida, then to Texas, to Paul Springer in California, then back to Australia .. and off again on another round. It will probably be the best part of a year before we see it again -- a long wait, but well worth waiting for. When it returns to us it will contain the comments of some 45

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MSC STORMS CASTLE

THANKS TO A beautiful day (supplied by Sunny Terry), the location suggested by Lou Frohman, the pre-meeting publicity given by Mabel Scacheri, the coordinating of transportation by Lisa Obert, and, most of all the wonderful cooperation of Dr. Dean Cater and his staff at Philipse Castle ... and the healthy turnout of MSCers and their families and friends, we had a wonderful time. Breathin'

IN ITS beautiful setting on the Hudson, with Wedgwood sky and white clouds that day, this near-perfect setting was the Mecca we had forecast.

LESLIE DUDLEY GUEST

THE HIGH spot of the afternoon was the unannounced presence of the distinguished stereographer from England, holder of many world patents in stereography, author of several books, and leading exponent of auto-stereo, Leslie Dudley.

Mr. Dudley, who came as the guest of Lisa Obert, was gracious enough to speak extemporaneously on stereo in England. However unexpected the request to speak was for him, it did not find him unwilling or wanting, as he described the problems of stereo photography in his home land. There cameras cost two or three times as much as they do here, where the annual earnings of those who would enjoy it are so much less. There is an English Realist, of course, by another name, and several other 35mm cameras, all in the American format (24x24mm). In addition, there are many cameras of European format (7 sprocket-hole, 24x30mm). Mr. Dudley reported that very little projected stereo is seen in England, probably because of the cost of the equipment necessary, and also because fewer people use color film. Film, on the other hand, is much cheaper than in America. The familiar yellow label, E-K, of course, is to be found there, as well as Gaevert, Anscochrome, Dufay-color, and lesser-known brands.

Processing is twice as expensive as it is here. Therefore, says Mr. Dudley, it is somewhat discouraging for the English enthusiast to indulge himself in color photography as extensively as he would like to.

THERE HAVE always been a large number of workers in 45x107 and 6x13, using black-and-white film and making prints. It is customary for the stereographers to have an assortment of viewers with which to view these black-and-white print stereograms. These viewers must be different for each size since the focal lengths of the camera lenses for each size are different. The viewers are of the familiar Holmes-type design.

MR. DUDLEY spoke at some length about "auto-stereography", the science of seeing three dimensional pictures without glasses or a viewer. He was of the opinion that anaglyphs, the familiar red-and-green form of printed stereogram, viewed through compatible filters, could successfully be applied to full-color printed stereograms. He stated that the successful application of the anaglyph principle depends upon the division of colors by means of suitable filters. Each homologue image would possess a series of colors, directly complementary to its opposite homologue. Mr. Dudley has obtained patents for his "Polychromatic Anaglyphs" and has successfully overcome the many difficulties formerly believed inherent in this method of printed stereograms.

IN THE production of his original photographs, Mr. Dudley uses his camera, which is quite unique. It somewhat resembles 6 Rolleiflexes in a row. There are 6 lenses, each exposing simultaneously its section of 120 film, thereby producing 6 different viewpoints when the printed image is viewed. The composite negative made from the camera is then printed in the usual manner, either in black-and-white or color. A raster, or lenticular grid, is applied in register over the finished print and the result is that each of the two eyes sees a different printed image reflected from the raster or grid of the finished print, either in color or in black-and-white. There may, perhaps, remain obstacles to the

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IN THE WORKS

IN THE formative years of anything changes must occur in its pattern and structure if growth is taking place. There's no doubt that MSC is growing.

SOMETIME BETWEEN now and Sept. 21st, a Council meeting is to be held to recognize the needs and desires so far manifested by membership reaction, both pro and con, to our policies and programs.

THE FOREPART of our next meeting is to be the forum where the plans for the forthcoming year will be proclaimed by each of our chairmen, regarding their committee responsibilities. This will be the opportunity to voice your thinking and add your ideas to the whole.

OUR MEMBERSHIP, now about 100, will increase to a minimum of 150 by the first of the year. This number is required to support the expanded programs and activities already planned. Each of us should continue the policy so successful thus far: Bringing a new member ... the RIGHT member ... into the club.

SEPTEMBER is the month that concludes our pleasant idle ways of summer and really begins our more serious pleasures and pursuits which will engage us until we can scramble afield in our next vacation time. September is the traditional month to return to school.

AS MAJOR purposes in banding together as a "club", we will inaugurate a planned school of stereography for our novices and new members, to extend over a period of five months. The curriculum will be basic and fundamental to a complete understanding of the important phases of stereo. Instruction in the techniques of stereo and their application will be by the advanced members whose competence well qualifies them to lead these classes in their assigned subjects. We shall draw upon outside talent from other fields of art for a way to better understanding of composition, creativeness and appreciation ... a series of presentations that will be equally informative and valuable to novice and expert.

THE MORE advanced workers will not be neglected. There will be opportunities for projects and programs in which their appetites for exchange and further learning should be well satisfied.

OUR SEPTEMBER meeting, much as we shun business formalities, will include our mandatory elections, reports, the expansion of the ideas mentioned, and a general discussion, with our usual informality, of what we would most like to do with the time we spend together next year.

AS A REWARD for an "SRO" attendance, we will have the pleasure of witnessing the finals in the judging of the Emde Stereo Award contest, for sequences of stereo slides.

THESE FINAL selections are to be announced officially and exhibited as one of the high spots of the Stereo Division programs at the PSA National Convention, September 23-26, at Denver.

RAILROAD ROMANCE

AN ADVENTURE awaits those who are seeking the unusual. AMER CAROL I. TOD, head of the Washington D.C. chapter of the National Railway Historical Society writes: 'I know N.Carolina is a long way from N.Y; but your enthusiastic outdoor excursion to Phillipse Castle leads me to invite any MSCer who happens to be near S.W.Virginia at the end of Sept to a week end scenic steam trip over White Top mountain on the Norfolk & Western RR.

ON THE WEEKEND of Sept 28-30, we are sponsoring a trip from Washington over the Abingdon Branch using a specially equipped open sight seeing car. The train reaches an altitude of 3,585 ft the highest RR station east of the Rockies. There are 101 bridges, no tunnels and plenty of fresh mountain air. This is the crookedest, steepest and most scenic line in the east. The price of the trip is \$32.00 includes overnite stop at Martha Washington Inn where we will arrive midnite at Abingdon, taking the scenic trip at 7:30 AM Sat. until we return about 3:00PM. The rest of

VSP LEADER WANTED

THE NEED of the Volunteer Service Photographers for our contribution has been overlooked too long.

WE HAVE been brought face to face with a duty by the splendid example of Walter Goldsmith and Ben Spanier, who prepared and showed at Bellevue Hospital a stereo presentation complete with sound on tape. The pleasure afforded the patients has resulted in many requests for bookings of the show at other hospitals in the New York area.

WALLY GOLDSMITH, friend and booster of MSC, is Chairman of VSP's Hospital Stereo Slide Committee. He has asked us for our support, and can be counted upon to work with us in producing a special presentation of planned interest to the veterans. This is a project that can be shared by MSCers and AMS alike, when the script is prepared.

LET'S PUT our pleasure in stereo to work for others who need us. We can't be first, but we CAN be a darned good second.

WE ASK for a leader -- please see Jean Brooks on September 21st. There is a job for all.

NEW HOPE STORY

On a sunny Saturday, August 25th, Lisa Obert led a convoy of MSCers into the sophisticated and picturesque colony art and theatre at New Hope Pennsylvania. There, on the banks of the Delaware river,, steeped with tradition and historical interest is a quaint little village where interesting people have made their own expressive ideas visibly attractive to their neighbors.. And they encourage visitors, too. New Hope is a town with a personality, hundreds of tiny shops, somewhat reminiscent of Provincetown, a barge canal with a horse drawn gaily painted barge in operation. Site of the famous Bucks County straw hat theatre, the River House there since who knows when, its homes are tiny, old and well cared for and a bountiful source of architectural fact over the past two centuries.

MSCers looked it over, were captivated by its charm....made many pictures, yet, at the end of a day they realized apersonality cannot be recorded until it is known. Then

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simply this:

$$LS = \frac{62.5}{\text{Mc times Ms}} \text{ millimeters.}$$

5. Note that Mc times Ms is the total magnification of the object as it appears on the screen in the overall process. Also note that LS is not a function of focal length of the camera lens, as such. As an example, if an object is photographed at a magnification Mc of 1/5 and projected at a magnification Ms of 50, Mc times Ms is 10 and LS becomes 6.25mm (for all practical purposes, one-quarter of an inch).

6. The proper viewing distance (observer to screen) at which to look at stereograms based on the above formula is Ms times I - that is, the projection linear magnification times the image distance at which the photograph was taken. If the focal length of the camera lens is denoted by F, then the proper viewing distance equals Ms times (1 plus Mc) times F. For example, with a lens of a focal length of 90mm used at a photographing linear magnification of 1/5, and then the resulting transparencies being projected at a linear magnification of 50, we get

$$\text{View. Dist. equals } 50 \times (1 + 1/5) \times 90 \text{ or } 5400\text{mm; that is, about } 18'$$

CORRECTION

IN PART I of this series in the August issue of MSC News, the last sentence under Case F should read: "This illustration is general and so applies to both cases B and F."

and there, fortified with the day's introduction, they plan to return and finish their story. Perhaps "The New Hope Story" will, when its finish prove the first stereo documentary of its kind. A fitting and interesting program for VSP mentioned elsewhere.

As matters stand now..thenext visit will be Saturday Sept 8th. Many who missed this first trip will want to come along...and you're welcome. You won't need a car, just a box lunch and plenty of film. All details from Lisa Obert, call her.

FROHMAN FORMULA

THE OTHER important event, which was programmed, was a demonstration and exhibition by Lou Frohman, outstanding professional stereographer and photographer, of his mobile studio contained in the trunk compartment of his 1956 Chevrolet. Well-equipped with his ready dry wit, well organized thoughts, Lou unfolded his modus operandi for facing practically any possible assignment he might encounter in the course of his work.

THE TOOLS essential to any photographer are, of course, cameras. A pro must have them all, Lou explained. He uses from 5x7, 4x5, 2 1/2x2 1/2, 35mm and, of course, his battery of stereo cameras. And, he added, there must be the necessary tripods, and black-and-white and color film, according to your requirements. These he did not show us. His basic stereo cameras are Realists. He swears by them. One is the standard model for normal photography and the other is equipped with the Realist wide-angle attachment lenses for the many cases where they are necessary in the points of view he encounters in the interiors of museums and architectural problems.

EACH PHOTOGRAPHER has his own developed method of lighting an interior and Lou favors photofloods. He carries both white and blue bulbs, for use where each is indicated. His reflectors are the familiar Victor dishpans so arranged that 4, 5 or 6 may be nested together in a compact unit. In addition, he carries 2 16" Sun-Rays, equipped with barn-doors and scrims, for use with either standard-base or Mogul-base bulbs up to 1000-Watts. To hold his lamps, Lou displayed a battery of duralumin tripods, extremely light in weight. Four of these are standard and reach to 8 feet. Two more go to 11 ft., and one special little fellow he has found especially useful extends only to 5 ft. This Lou uses for supporting a light at a low level, so often needed for balancing light in interiors. The tripod base of this stand is so tiny that it can be "slud" into those almost impossibly narrow spaces that so frequently confront the photographer on the job.

ADDING TO his standard lights, Lou uses the always dependable "alligators" that may be clamped on chair, door, picture frame, or where-would-you. Next

a generous supply of extension cords to be able to reach more than one standard 15-amp fused outlet, followed by two four-outlet spiders equipped with "dim" switches for low lamp intensity during setting up the shots. And, oh, yes, Lou also uses a 500-watt GoldE spotlight for that needed kick-light when the occasion arises.

LOU THEN showed rolls of neutral toned fabrics, found useful for backgrounds for small objects. Then, there was his ever-present notebook, in which he faithfully records all necessary data on every shot he makes. It was interesting to note that Lou has so arranged his gear (why didn't we think of this?) that when he takes his Linhoff, or Rollei, or Leica, or stereo cameras, as the case may be, he finds each in its own case, surrounded by the fittings that apply to it. He carries a great deal more gear than most of us do, and to him the problem is even more important. But, how many times have we left with our stereo cameras only to find that our

flash-cord foot is in the bag with our Rollei, or our color film, daylight type is left in another gadget bag with the Leica? Thinking this out, Lou has all interchangeable parts so arranged that for any camera he selects to use on a given assignment, everything that is necessary to use that particular camera goes with it. This is accomplished in a simple way, by having all accessories I repeat, accessories, in one case. And in separate cases the cameras and all that applies to each. We can be sure he seldom forgets anything he wants to use. Simple, isn't it? Yet, it takes planning, and planning is the clear basis of good photography. Not just planning for pictures, Col. Frohman pointed out, but planning the shots you are going to point your camera at. Every step along the way, he plans .. then executes. Of all the things he had to say to us this unforgettable afternoon, Lou's little lecture on planning, and the demonstration of the efficiency with which he has put his plans into effect, showed more clearly than anything else could the reason for the perfection to be found in his work. A pro simply cannot afford to miss because of carelessness or lack of planning. We've often felt that the definition of a professional, as differentiated from an amateur, is

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METROPOLITAN Stereo Club NEWS is published monthly in the interests of stereo information and education, for the benefit of MSC members and their friends in stereo. It is sent to all listed stereo clubs throughout the country. We hope these clubs will send us their publications, and will feel free to make use of any information contained in MSC NEWS that will be helpful to their members. We will, of course, appreciate credit to MSC NEWS or recognition of any by-line on articles used. We believe this exchange of ideas, activities, tech data, etc., will aid program planners everywhere to increase the scope of club activities. Contributions should be addressed to JEAN AND BART BROOKS, Acting Editors, 258 Broad Avenue, Leonia, New Jersey. Windsor 4-4387. Any copy accepted is subject to whatever adaptation and revision may be necessary.

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Member

1956

METROPOLITAN STEREO CLUB PROGRAM SEPT. 21ST ARCHITECTURAL LEAGUE

115 EAST FORTIETH STREET NEW YORK CITY

MEETS SECOND FRIDAY OF EVERY MONTH

PUBLIC INVITED.

7:30 NEW-SEASON GET TOGETHER - ELECTIONS - PLANS

EMDE STEREO AWARD JUDGING

8:30

THE MSC COMPETITION COMMITTEE WILL PRESENT THE FINALS OF THE NATIONAL P.S.A. STEREO DIV. SEQUENCE SLIDE CONTEST. ENTRIES ARE GROUPS OF TWO OR MORE SLIDES WITH OR WITHOUT NARRATION THAT MUST SUCCESSFULLY TELL THEIR STORY. 1ST AWARD \$200.00. 2ND-\$50.00 AND 4 HON. MENTIONS OF \$25.00 EACH. WINNERS TO BE FORMALLY ANNOUNCED AS HI SPOT OF PSA CONVENTION IN DENVER LATER THIS MONTH.

YOM KIPPUR

THE REGULAR September meeting of MSC will be held this month only, on the 3rd Friday, September 21st. Same place, Architectural League; same time 7:30 P.M.

THE REASON for the change of date is in respect of the observance of the holiest of days in Judaism, Yom Kippur, the Day of Atonement. The ceremonies of this Holy Day are part of a way of life, colorful and rich in traditional meaning. It is possible to approach this ancient rite photographically with the dignity it deserves, in the home or synagogue, usually with the freely-accorded cooperation of the rabbi.

THE PRIVILEGE of the ceremony is extended to all Jews, wherever they live, who have figuratively paid the half-shekel poll-tax and have made themselves a part of the spiritual national expiation of sin.

ONE CAN well imagine the picture story-telling potential that exists in such a theme, so familiar to many and so strange to others. A documentary of the observances of Yom Kippur is a worthy project for one or more workers who would contribute the finished story for the edification and enrichment of all who would see it.

NEW MEMBERS

We have not reported all new members to date and add a few here. If your name has not yet been published, will you please call it to the attention of "Mace" Maciejak, membership chmn.

S.E. Littauer 280 First Street
Mineola, LI.
* Jo-An E. Price 63-33 98th Place
Rego Park 74, Queens, N.Y.
Wiley Blair 85 Brite Avenue
Scarsdale, N.Y.

ASSOCIATES

* Ruth Bauer 1750 West Street
Cincinnati, Ohio
* Lewis Miller 8216 Morgan Street
Chicago, 20 Ill.
* Fred Gillingham P.O. Box 326
Champagne, Ill

NEXT MSC SLIDE COMPETITION WILL BE HELD AT THE OCTOBER MEETING. A NEW SEASON STARTS THEN WITH 6 CONTESTS SCHEDULED ONE EVERY OTHER MONTH. SCHOOL FOR JUDGES WILL EXPAND WITH BETWEEN-MEETING SESSIONS. HAVE YOUR SLIDES SORTED AND LABELLED AND TURN THEM IN EARLY TO HELP THE COMMITTEE

FIRST A.M. SHOWING

THE FIRST of bi-monthly Associate Member slide competitions closes September 30th. AMs are invited to send 3 slides, mounted for projection, to

METROPOLITAN STEREO CLUB
c/o JEAN BROOKS
P.O. BOX 25
PALISADES PARK, N.J.

The post office box is used to insure the utmost security for all entries. Enclose return postage. Slides must be properly identified with maker's name and address, and should include a title. In these competitions titles will become a factor of the critique.

THE JUDGING will be conducted by MSC's School for Judges, as a basis of training and source of forum discussion among the judges. The majority opinion and averaged evaluation will be reported to the maker, along with any significant minority opinion. The four customary awards will be made to the highest scoring slides in each bi-monthly competition.

AMs are assured that slides will be returned promptly after the 2nd Friday of the month, where they will be exhibited at the regular monthly MSC meeting. Results of AM competitions will be carried in the next MSC NEWS.